

Frederic Allen Whiting records

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Summary Information

Repository	Ingalls Library and Museum Archives
Creator	Whiting, Frederic Allen, 1873-1959
Title	Frederic Allen Whiting records
Date [bulk]	Bulk, 1916-1930
Date [inclusive]	1904-1936
Extent	25.3 Cubic feet [76 boxes]
Language	English

Preferred Citation note

The Cleveland Museum of Art Archives, Records of the Director's Office: Frederic Allen Whiting, date and short description of document [e.g., letter from Whiting to Kent, 6 June 1916].

Biographical/Historical note

Early History of the Museum and the Director's Office

The founding of The Cleveland Museum of Art was truly a collaborative effort. During the last two decades of the nineteenth century, wealthy Cleveland businessmen John Huntington, Horace Kelley, and Hinman Hurlbut left substantial bequests in their wills to establish an art museum. In 1892 Jeptha Wade II gave eight acres of land to the city of Cleveland "for the construction and maintenance of an art gallery and school." Over the next two decades the trustees of the Huntington, Kelley, and Hurlbut estates worked towards reconciling the legal stipulations of the wills to finance the construction of a single art museum on the land that Wade donated.

In June 1905 the trustees reached a preliminary agreement. Encouraged by the progress of the negotiations, E.R. Perkins, president of the Huntington trust, appointed a six-man building committee to select an architect and review prospective building plans. The committee subsequently chose the local firm of Hubbell & Benes to design the new museum, but it also retained Edmund Wheelwright, consulting architect for Boston's newly completed Museum of Fine Arts, as an advisor to the project.

In July 1910, their assigned task completed, members of the first building committee wrote a final report to the three trusts in which they recommended that a new committee be formed to hire contractors and oversee actual construction. They further urged that the committee be given the authority to hire a director for the museum as soon as possible. The director would be responsible for giving his "undivided attention" to the building of the museum, fostering the community's interest in the project, and securing donations of art and funding for art purchases. "In brief," the report concluded, "we need a man both to help us in the building of the Museum itself, and in the meantime, to prepare the way for the Museum.

The position of director was first offered to Henry Watson Kent, who was then secretary of the Metropolitan Museum of Art. Kent turned the position down but nonetheless played a very prominent role in the museum's design and construction, acting as consultant to the building project and serving as secretary of the new building committee until a director was hired. In addition, in 1913 the board of trustees of the newly incorporated museum voted to give Kent \$25,000 for four years "for the purpose of bringing together a nucleus for collections." It was also Henry W. Kent who recommended Frederic Allen Whiting as a viable candidate for the position of director of The Cleveland Museum of Art.

Frederic Allen Whiting

By the time he was offered the position of director of The Cleveland Museum of Art, Frederic Allen Whiting was nationally recognized as an educator, social worker, and leading proponent of the Arts and Crafts movement. Born in 1873 in Oakdale, Tennessee, when his father was president of the Oakdale Iron Company, Whiting was raised and received his early education in Wellesley Hills, Massachusetts. He worked in his father's business after finishing grammar school, studying with tutors in the evenings. By his own account he developed his interest in social work--and even considered studying for the ministry--as a teenager working with his father in the manufacturing town of Lowell, where he belonged to clubs also attended by boys from the mills.

Whiting left a promising business career in 1900 to become secretary and treasurer of the Society of Arts and Crafts in Boston, "preferring less financial success to the satisfaction of helping Craftsmen develop their independence." The Arts and Crafts movement had originated in Britain during the nineteenth century as a response to the dehumanizing effects of industrialization. Rooted in social and moral concerns, it was dedicated to instilling a sense of pride in craftsmanship and promoting education among the working classes. During his tenure at the Society, Whiting founded the magazine *Handicraft*, organized the National League of Handicraft Societies, and worked to increase sales of crafts from the Society's showroom. He also traveled throughout New England and as far west as St. Louis, speaking about the Arts and Crafts movement and assisting smaller handicraft organizations.

In 1904, on a leave of absence from the Society, Whiting organized the Division of Applied Arts at the Louisiana Purchase Exposition in St. Louis, for which both he and his wife Olive Cook Whiting earned bronze medals. Concerned about making enough to support his wife and young son, Whiting resigned his position with the Arts and Crafts Society in 1912 to become director of the John Herron Art Institute of Indianapolis. There Whiting established what was essentially a permanent version of the Arts and Crafts Hall at the St. Louis Exposition, augmented with far-reaching educational programs. In fact, Whiting tended to emphasize education rather than the collection, an approach that he would take with him to Cleveland.

A year later in May 1913 Whiting was officially appointed director of The Cleveland Museum of Art and secretary of its building committee. As director, Whiting brought to the museum the values that he had espoused most of his life. In his first report to the Board of Trustees, written in January 1914, Whiting wrote, "The Museum of today is primarily an Educational institution...closely allied to the Educational function of the Museum is what may be called its social responsibility." The museum that Whiting envisioned and which he described in the report would have varied educational activities for children, lectures, performances, and an informative publication.

Whiting wasted little time making his vision a reality. Although the museum did not open its doors until June 1916, in January 1915 Whiting hired Emily G. Gibson--one of the museum's first employees--to organize an array of educational activities. By the end of the year, Gibson was investigating cooperative programs with local schools and taking small exhibitions of Assyrian and Babylonian tablets, Egyptian objects, and laces to branch libraries. Later employees who carried on Emily Gibson's pioneering educational work under Whiting include Katharine Gibson (Emily's daughter), Gertrude Underhill, Louise Dunn, Ann V. Horton, Ruth Field Ruggles, Marguerite Bloomberg, and Rossiter Howard, who was appointed the first curator of education in 1921.

Two other elements of Whiting's vision were inaugurated in 1914. The first Bulletin was published in April, consisting mostly of announcements of important acquisitions, new employees, and the work of newly formed departments. It grew to include calendars of events, lists of officers and employees, descriptions of exhibitions and art works, and short articles exploring art-related subjects. Also, in November 1914 Whiting invited Laurence Binyon of The British Museum to deliver a lecture on Asian art, thereby initiating the museum's ongoing, richly varied program of lectures, films, and musical and theatrical performances.

The growth of the museum's art collection itself reflected Whiting's goals of education and outreach as well as his Arts and Crafts background. Shortly after he was hired, Whiting became interested in acquiring an armor collection, believing that it would show the city's steel- and autoworkers that, rather

than working in factories of the "dehumanized" Industrial Age, they were heirs to the great medieval and Renaissance artisans. He was aware, too, that for many visitors the museum's armor would be an introduction to the visual arts, a subject of study worthy in its own right but also a potential springboard to other artistic media such as sculpture and painting. Similarly, Whiting believed that the museum's sixteenth-century cabinetmakers' tools and furniture would inspire Cleveland's woodworkers "toward a keener and more personal attitude toward their work," and the textiles collection was equally important to those toiling in the city's garment industry and mills.

The armor collection was purchased for the museum by John L. Severance, one of several prominent Clevelanders who championed the new museum. Others included Liberty and Delia Bulkley Holden, who donated to the museum a remarkable collection of Italian paintings; local businessman and early collector of Asian art Worcester Warner; Jeptha Wade II, who augmented his original gift of land with 2,855 works of art and a \$1.3 million art purchase trust fund; Elisabeth Severance Allen (later Prentiss), who gave the armor court's Flemish tapestries as a memoriam to her first husband Dr. Dudley Allen; and Ralph King, the museum's vice-president who was such a print enthusiast that he not only founded the Print Club but also served as the print department's first, volunteer curator. To supplement such generous gifts, Whiting commissioned agents to travel and find rare antiquities in various locations, including Howard Carter in Egypt, Langdon Warner in the Far East, and Harold Woodbury Parsons in Europe.

Whiting assembled a small but dedicated staff to administer the museum and care for its growing collection. Whiting's wife Olive, an active partner throughout his career, worked as his administrative assistant until 1927. J. Arthur MacLean, Lawrence Park, William Milliken, Theodore Sizer, Henry Sayles Francis, Howard Hollis, and Rossiter Howard all served as curators under Whiting, often holding more than one position at a time. For example, Rossiter Howard, hired as curator of education, also became curator of classical art in 1924 and assistant director in 1925; William Milliken was first appointed curator of decorative arts but also served for a time as curator of paintings. In addition, Frank Jean Pool and Eleanor Sackett successively served as the museum's registrar, Nell G. Sill was the museum's librarian beginning in 1922, Ihna T. Frary was appointed publicity secretary in 1921 and membership and publicity secretary in 1922, Frank Croley managed business and financial transactions as the museum's first cashier, and Leona Prasse began her 42-year association with the museum in 1925 when she was hired as an assistant in the Print Department.

Finally, under Whiting's leadership, the museum was a patron and promoter of Cleveland's artistic and cultural community. In 1919 the museum hosted the first Exhibitions of Works by Cleveland Artists and Craftsmen--more commonly known as the May Show--which immediately became a hugely popular community event. Whiting also extended the influence of the museum outward, organizing the Cleveland Conference on Education to encourage the growth of Wade Park as the city's cultural center. This early cooperative effort between Cleveland's cultural and educational institutions was an important prototype for today's University Circle Incorporated.

Frederic Allen Whiting resigned as director of The Cleveland Museum of Art on 1 May 1930, 17 years to the day after he was hired, to become the president of the American Federation of Arts in Washington, D.C. He was succeeded by William Mathewson Milliken. After his retirement in 1936, Whiting divided his time between homes in Mt. Dora, Florida, and Ogunquit, Maine. He died in 1959 in Framingham, Massachusetts.

Scope and Contents note

The records of the Director's Office are the primary source for understanding the decisions made and actions taken at the highest level of the museum's administration. In addition, the records constitute one of the most valuable, unified resources for researching the early history of the museum and its art collection; initial construction and expansion of the museum building; changes in the museum's administrative hierarchy; personalities and activities of individual staff members; artistic and social movements of the first half of the twentieth century; and the museum's relationship with civic, cultural, and educational institutions throughout the country and the world.

Records of Frederic Allen Whiting

The records from Frederic Allen Whiting's tenure as director are divided into four main series: I. Numbered Administrative Correspondence, II. Unnumbered Administrative Correspondence, III. Biographical Materials, IV. Caroline Ransom Williams notes on the Egyptian Collection, V. Financial records, and VI. Index to Numbered Correspondence.

Essentially, the first records series, Numbered Administrative Correspondence, constitutes the largest group of records from Whiting's tenure as director. Series VI, the card index, is an indispensable resource for locating relevant information in the numbered correspondence. Series II, Unnumbered Administrative Correspondence, includes miscellaneous materials that were excluded from the large numerical file and that primarily document Whiting's efforts to promote adult education and the University Circle area as a cultural center. Section III contains background information about Whiting, his immediate family, and his life before and after his association with The Cleveland Museum of Art. More detailed descriptions of each records series are provided in this guide before the lists of files that they contain.

Although most of the materials in Whiting's papers date from the period when he was director, that is, 1913-1930, a small amount also documents his activities before and after leaving the museum.

Arrangement note

By series, thereunder numberically or alphabetically

Administrative Information

Publication Information

Ingalls Library and Museum Archives

Conditions Governing Access note

Subject to review by archives staff and curatorial departments. For more information or to access this collection contact archives staff at archives2@clevelandart.org.

Controlled Access Headings

Subject(s)

- Art Museum Directors
- Cleveland Museum of Art.

Collection Inventory

Numbered Administrative Correspondence 1913-1930 20.3 Cubic feet [62 boxes]

Arrangement note

Arrangement: Numerically

Scope and Contents note

This is the largest series of records documenting Whiting's tenure as director of The Cleveland Museum of Art. Most of the series dates from 1913 to 1930, the years that Whiting was director, although a small percentage predates his arrival in Cleveland (see, for example, Henry Kent's correspondence with the building committee from 1912-1913, located in box 1).

These records reflect a time when museum functions and departments were not yet fully delineated. Together, they constitute the original central correspondence file not only for the director but for all curatorial staff. Records are arranged numerically according to the system that was instituted when Whiting was director, although some gaps do exist in the numbering sequence as files were removed by staff in the director's or curatorial offices. Files with the same titles were also retrospectively combined by archives staff to facilitate access. File titles tend to be proper names of institutions, business organizations, or persons, although they also include a small number of subjects terms. Materials in each file are usually arranged chronologically, although general correspondence files such as those pertaining to loans are arranged alphabetically by correspondents' names, as indicated in the file list below.

Although this series consists almost entirely of incoming and outgoing correspondence, it also contains internal memoranda, minutes from meetings, transcripts of speeches and lectures, newspaper and magazine clippings, financial statements and invoices, photographs, and blueprints. Whiting's correspondents included art dealers, insurers, handlers, collectors, and purchasing agents, as well as artists, building architects and contractors, prominent members of the Cleveland community, and representatives from other cultural and educational institutions. Some of the outgoing correspondence

Numbered Administrative Correspondence

was written by museum employees who were appointed acting director during Whiting's absence from the museum.

Whiting's numbered administrative correspondence is especially valuable for researching the establishment and formative years of The Cleveland Museum of Art. Of particular interest are files pertaining to the armor collection, Inaugural Exhibition, Fine Arts Garden, and Whiting's cultivation of prominent Cleveland families. Files in boxes 1 and 2, which contain correspondence with various staff members of the Metropolitan Museum of Art and the Boston Museum of Fine Arts, are especially valuable for documenting the exchange of information between established art institutions and the new museum in Cleveland. This section is not particularly useful, however, for researching Whiting's personal life and family relationships.

To be as comprehensive as possible in locating information in this series, researchers are advised to consult the card index (series IV) in addition to the file list provided below.

	Box	Folder
1. Metropolitan Museum of Art: Albert Lythgoe 1919-1920	1	1
1. Metropolitan Museum of Art: Henry Davidson 1915-1927	1	2
1. Metropolitan Museum of Art: Edward Robinson 1915-1927	1	3
1. Metropolitan Museum of Art: Frances Morris 1920-1922	1	4
1. Metropolitan Museum of Art: Henry Kent 1921-1930	1	5
1. Metropolitan Museum of Art: Henry Kent 1917-1920	1	6
1. Metropolitan Museum of Art: Henry Kent 1916	1	7
1. Metropolitan Museum of Art: Bashford Dean 1914-1917	1	8

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1. Metropolitan Museum of Art: Henry Kent 1914	1	9
1. Metropolitan Museum of Art: Henry Kent 1912-1913	1	10
1. Metropolitan Museum of Art: Robert De Forest 1927-1929	1	11
1. Metropolitan Museum of Art: Bashford Dean 1918-1925	1	12
1. Metropolitan Museum of Art: Henry Kent 1915	1	13
1. Metropolitan Museum of Art: Stella Richter 1916-1921	1	14
2. Boston Museum of Fine Arts: William W. MacLean 1914-1917	2	1
2. Boston Museum of Fine Arts: A.E. Merriman Paff 1916-1919	2	2
2. Boston Museum of Fine Arts: Florence V. Paull 1916-1917	2	3
2. Boston Museum of Fine Arts: Henry P. Rossiter 1919-1930	2	4
2. Boston Museum of Fine Arts: H. Lyman Story 1913-1930	2	5
3. Carnegie Institute, Pittsburgh 1922-1931	2	6
2. Boston Museum of Fine Arts: J. Ellerton Lodge 1915-1925	2	7
3. Carnegie Institute, Pittsburgh 1913-1921	2	8

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2. Boston Museum of Fine Arts: Kojiro Tomita 1914-1925	2	9
2. Boston Museum of Fine Arts: Charles H. Hawes 1920-1927	2	10
2. Boston Museum of Fine Arts: Edward A. Grant 1916-1919	2	11
2. Boston Museum of Fine Arts: Benjamin Ives Gilman 1913-1917	2	12
2. Boston Museum of Fine Arts: Sarah Flint Townsend 1913-1921	2	13
2. Boston Museum of Fine Arts: Arthur Fairbanks 1914-1921	2	14
2. Boston Museum of Fine Arts: Ananda Coomaraswamy 1922-1929	2	15
2. Boston Museum of Fine Arts 1914-1928	2	16
2. Boston Museum of Fine Arts: FitzRoy Carrington 1918-1921	2	17
2. Boston Museum of Fine Arts: Anna C. Hoyt 1922-1928	2	18
14. Corcoran Gallery of Art, Washington, D.C. 1920-1929	3	1
4. American Federation of Arts 1914-1930	3	2
15. Detroit Institute of Arts 1918-1930	3	3
13. Art Institute of Chicago 1914-1930	3	4

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12. Yale University School of Fine Arts 1926-1930	3	5
11a. William Rockhill Nelson Trust, Kansas City 1930	3	6
8. Fogg Art Museum, Harvard University 1927-1930	3	7
8. Fogg Art Museum, Harvard University 1914-1926	3	8
7. Albright Art Gallery, Buffalo 1915-1931	3	9
6. John Herron Art Institute, Indianapolis 1912-1929	3	10
16. City Art Museum of St. Louis 1913-1928	3	11
9. Newark Museum Association 1920	3	12
21a. Art and Archaeology, undated	4	1
26. Cincinnati Museum Association 1913-1930	4	2
25. Hackley Gallery of Fine Arts, Muskegon 1914	4	3
24. C.T. Loo 1924-1930	4	4
24. C.T. Loo 1916-1923	4	5
22. Milwaukee Public Museum 1920-1926	4	6

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21. Archaeological Institute of America 1917-1929	4	7
20. Minneapolis Institute of Arts 1913-1929	4	8
19. Worcester Art Museum 1913-1929	4	9
18e. American Association of Museums 1923-1927	4	10
17. Toledo Museum of Art 1913-1930	4	11
23. National Gallery of Canada, Ottawa 1924-1926	4	12
40. John D. McIlhenny 1917-1921	5	1
30. National Academy of Design, New York 1914-1926	5	2
41. Pennsylvania Museum, Philadelphia 1924-1931	5	3
41. Philadelphia Museum, Philadelphia 1920-1923	5	4
41. Pennsylvania Museum, Philadelphia 1918-1919	5	5
41. Pennsylvania Museum, Philadelphia 1916-1917	5	6
27. Rhode Island School of Design 1914-1927	5	7
32. Field Museum of Natural History, Chicago 1914-1931	5	8

Numbered Administrative Correspondence

37. Syracuse Museum of Fine Arts 1914-1923	5	9
29a.-b. Squire, Sanders and Dempsey 1916-1930	5	10
28. Phillips Memorial Gallery, Washington, D.C. 1916-1928	5	11
38. Ashmolean Museum, Oxford, England 1929	5	12
51. Memorial Art Gallery, Rochester 1915-1929	6	1
58a. Art Service, New York 1923-1924	6	2
58. Baltimore Museum of Art 1923-1930	6	3
57. Columbus Gallery of Fine Arts 1921-1930	6	4
56. Walter Hill 1914-1923	6	5
55. Akron Art Institute 1922-1925	6	6
52. Memphis Art Association 1923	6	7
50. Butler Art Institute, Youngstown 1915-1923	6	8
49. John Huntington Art and Polytechnic Trust 1913-1930	6	9
44. J. Foster Jenkins: Sully Portraits 1915-1917	6	10

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41a. Pennsylvania Museum, Philadelphia: Eastern Art, A Quarterly 1928-1931	6	11
54. Museum of French Art, New York 1918-1923	6	12
48a. Memorial Gifts: Charles W. Harkness 1927-1931	6	13
43. Smithsonian Institution, Washington, D.C. 1912-1933	6	14
45. British Museum, London, England 1914-1930	6	15
46. Bequests 1914-1931	6	16
46a. Bequests: James W. Packard 1923-1930, 1955	6	17
48. Memorial Gifts 1916-1931	6	18
42. San Francisco Museum of Art 1916-1924	6	19
82. Holden Collection 1914-1929	7	1
74a. Pennsylvania Academy of the Fine Arts, Philadelphia: Loan 1922	7	2
79. Royal Ontario Museum of Archaeology, Toronto 1921-1931	7	3
76. Resignations 1921-1929	7	4

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74. Pennsylvania Academy of the Fine Arts, Philadelphia 1916-1928	7	5
77a. Copyright 1916-1930	7	6
Appointments, CMA: Rossiter Howard 1920-1921	7	7
80. Inquiries 1917-1929	7	8
81. Rudolph Meyer-Riefstahl 1913-1921	7	9
73. Denver Art Association 1919-1929	7	10
64. Roerich Museum, New York 1929-1931	7	11
80a. Cleveland Artists of the Nineteenth Century 1919-1921	7	12
60. Charleston Museum 1923-1929	7	13
71. Isabella Stewart Gardner Museum, Boston 1925-1926	7	14
70. Museums: Foreign 1914-1933	7	15
69a. General Education Board, New York: Grant 1927-1928	7	16
69. General Education Board 1925-1930	7	17
68. University Museum, Philadelphia 1917-1930	7	18

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65. Pre-Columbian Art 1930-1931	7	19
62. Museum of Modern Art, New York 1929-1930	7	20
61. Park Museum, Providence 1921	7	21
72. Bowdoin Museum of Fine Arts, Brunswick 1915-1930	7	22
66. Dayton Art Institute 1927-1930	7	23
99. Memberships 1922	8	1
100. Lectures at Cleveland Museum of Art	8	2
101. Thomas B. Clarke 1919-1924	8	3
102. Frank Gair Macomber 1914-1922	8	4
103. Anderson Galleries, New York 1916-1926	8	5
104. Gerrit A. Beneker 1919-1927	8	6
105. Doll and Richards, Inc. 1913-1922	8	7
106. Lockwood de Forest 1913-1926	8	8
92. Museum of Historical and Cultural Medicine, Cleveland 1926-1929	8	9

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98. Skylights 1913-1914	8	10
87. Johns-Manville Company, Cleveland 1916-1917	8	11
86. Miriam B. Pearce 1915-1926	8	12
88. Davenport Municipal Art Gallery 1930-1931	8	13
90. Radio 1925-1931	8	14
91. Henry Ford Museum, Detroit 1927-1929	8	15
95. Los Angeles Museum and the Otis Art Institute 1925-1929	8	16
94. Collective Buying 1918-1920	8	17
83. Oswald Siren 1915-1923	8	18
96. California Palace of the Legion of Honor, San Francisco 1923-1931	8	19
97. Fine Arts Gallery of San Diego 1924-1929	8	20
111. Cleveland School of Architecture 1926-1930	9	1
116. William Gwinn Mather 1914-1930	9	2
120. Florence (Mrs. Hermon) Kelley 1918-1926	9	3

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119a. Investment of Membership Endowment Fund 1917-1930	9	4
119. Guardian Savings and Trust 1913-1931	9	5
118. Western Union Telegraph 1913-1930	9	6
117. Horace Carr 1915-1927	9	7
116a. William Gwinn Mather: Art in Schools 1926	9	8
114. Dudley Peter Allen 1913-1915	9	9
112. Ella (Mrs. Stephenson) Burke 1913-1931	9	10
110. Oriental Expedition Fund 1915-1920	9	11
110. Excavations in Iraq 1928-1930	9	12
108. Charles L. Freer 1913-1927	9	13
107. Robert Witt 1919-1929	9	14
113. Alfred Kelley 1925-1929	9	15
121c. Virginia Kelley: Newberry Art Library Fund 1925-1931	10	1
121b. Hermon Kelley: Wyant's Passing Clouds 1924-1925	10	2

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123. American Art Association, American Art Galleries 1913-1930	10	3
122. Cleveland School of Art 1923-1931	10	4
122. Cleveland School of Art 1913-1922	10	5
121. Hermon Kelley 1913-1917	10	6
121a. Horace Kelley Art Foundation 1924-1929	10	7
121. Hermon Kelley 1922-1926	10	8
121. Hermon Kelley 1918-1921	10	9
121d. Hermon Kelley Art Library Fund 1915-1927	10	10
124. French and Hubbard, Boston, Jan.-June 1915	11	1
124a. Lecture Hall Ventilation 1923-1925	11	2
124. French and Hubbard, Boston, April 1916-1926	11	3
124. French and Hubbard, Boston, July-Dec. 1915	11	4
124. French and Hubbard, Boston 1912-1914	11	5
123a. American Art Association: Anderson Art Galleries 1932	11	6

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123a. American Art Association: Anderson Galleries 1922	11	7
124. French and Hubbard, Boston, Jan.-March 1916	11	8
126. Mariett (Mrs. John) Huntington 1913-1924	12	1
131a. Ross Collection: Textiles 1916	12	2
134. Jeptha Wade II 1913-1920	12	3
133. George Garretson Wade 1922-1927	12	4
132. William Brownell Sanders 1916-1929	12	5
132. William Brownell Sanders 1913-1915	12	6
131. Denman Ross 1912-1923	12	7
130. David Z. Norton 1913-1928	12	8
129. Macomber Company, Inc. 1914-1921	12	9
126a. John Huntington Memorial 1915-1927	12	10
125. Charles R. Richards 1916-1918	12	11
127. Art Alliance of America 1917-1920	12	12

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134a-b. Jeptha Wade II: Colonial Silver Gift from Tiffany 1919-1926	13	1
135b. Y. Laurell: Purchase of T'ang Figurines 1926-1927	13	2
135. Langdon Warner 1917-1930	13	3
135a. Langdon Warner: Japanese Sculptures of the Suiko Period 1930	13	4
136. Clifford W. Fuller 1913-1917	13	5
135a. Langdon Warner: Japanese Sculptures of the Suiko Period 1921-1929	13	6
134f. Wade Paintings and Dealers: Pictures Reframed 1929-1930	13	7
134e. Wade Paintings and Dealers 1914-1925	13	8
134c. Jeptha Wade Fund 1923-1927	13	9
134. Jeptha Wade: Transfer File 1913-1927	13	10
134d. Arts and Crafts Guild: Wade Imposter 1924	13	11
135. Langdon Warner 1913-1916	13	12
146. Worcester Warner 1917-1921	14	1

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142. Samuel Mather 1914-1931	14	2
142a. Samuel Mather: Terra Cotta Christ 1922	14	3
142b. Samuel Mather Portrait 1929-1931	14	4
143. John Lowman 1913-1920	14	5
144. National Commercial Bank 1913-1918	14	6
141. George Worthington 1915-1925	14	7
146. Worcester Warner 1913-1916	14	8
140. Administration 1920-1928	14	9
145. Edwin R. Perkins 1914-1916	14	10
139. Ralph King 1914-1926	14	11
137. Charles W. Bingham 1912-1920	14	12
141a. Worthington Heirs' Gift 1925	14	13
138a. Industrial Pageant 1921-1926	14	14
146a. Worcester Warner Collection 1915-1922	14	15

Numbered Administrative Correspondence

139a. Ralph King: Recollection for Talk by Director 1926	14	16
139b. Fanny (Mrs. Ralph) King 1920-1931	14	17
139c. Woods King 1925-1927	14	18
139d. Ralph T. King 1926-1928	14	19
139e. Charles King 1927	14	20
138. Joseph Lindon Smith 1913-1927	14	21
147. Hubbell and Benes 1916-1930	15	1
150. Musical Activities: Organ Installation 1918-1919	15	2
150. Musical Activities: Organ Installation 1920	15	3
150. McMyler Trust Fund (also Music Fund) 1919-1920	15	4
149. Lilian (Mrs. Prentiss) Baldwin 1916-1930	15	5
148. Fuel 1918	15	6
147. Hubbell and Benes 1912-1915	15	7
146e. Cornelia (Mrs. Worcester) Warner: Travel Letters 1915-1916	15	8

Numbered Administrative Correspondence

146d. Cornelia (Mrs. Worcester) Warner 1915-1929	15	9
146b. Worcester Warner Exchange 1924	15	10
146c. Worcester Warner Portfolio 1917-1925	15	11
147. Hubbell and Benes 1915	15	12
150. Musical Activities: Organ Installation 1923	16	1
151. George Gage 1915-1929	16	2
150. McMyler Memorial Tablets 1921-1923	16	3
150. Musical Activities: Organ Installation 1924-1929	16	4
150. Musical Activities: Organ Installation 1922	16	5
150. Musical Activities: Organ Installation, Sept.-Dec. 1921	16	6
150. Musical Activities: Organ Installation, Jan.-Aug. 1921	16	7
150. Musical Activities Report 1923-1927	16	8
152e. Lippi Paintings 1929-1930	17	1
153. Walter C. Wyman 1917-1927	17	2

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159. Leonard Colton Hanna, Jr. 1919-1931	17	3
158. Wadsworth Atheneum and Morgan Memorial 1923-1930	17	4
157. Emery May (Mrs. Henry R.) Norweb 1916-1931	17	5
156. American Institute of Architects, Cleveland Chapter 1923-1931	17	6
155. Homer H. Johnson 1914-1928	17	7
154. Mrs. Frank Wardwell 1919	17	8
152d. Delia Bulkley (Mrs. Liberty) Holden Fund 1917-1930	17	9
152. Delia Bulkley (Mrs. Liberty) Holden 1914-1930	17	10
152d. Delia Bulkley (Mrs. Liberty) Holden Fund 1913-1916	17	11
152c. Duccio Paintings 1926-1927	17	12
152c. Duccio Paintings 1923-1925	17	13
152b. Holden Rubens from California 1924-1925	17	14
152a. Gift of DiPietro Painting for the Holden Gallery 1915-1929	17	15
170. Interoffice Communications: Conservation 1924-1926	18	1

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170. Interoffice Communications: Prints and Drawings 1926	18	2
170. Interoffice Communications: Registrar 1916-1929	18	3
170a. Clarence Carter Fund 1927-1929	18	4
182. Alfred M. Brooks 1913-1922	18	5
183. Arthur of London 1915-1918	18	6
170. Interoffice Communications: Business Office Furniture and Fixtures 1925	18	7
Interoffice Communications: Education 1922-1925	18	8
167a. Eugene Glaenzer 1914-1916	18	9
183. Louise Allen Hobbs 1916-1919	18	10
169. Arnold Seligmann, Rey and Company 1924-1930	18	11
168. Andre Seligmann 1923-1926	18	12
167. Jacques Seligmann 1914-1931	18	13
166. Cleveland Chamber of Commerce and City Plan Committee 1914-1924	18	14

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165. W.M. Flinders Petrie 1914-1937	18	15
164. Egypt Exploration Fund 1916-1923	18	16
161. Roger S. Warner 1927-1920	18	17
160. Coralie Walker (Mrs. Leonard) Hanna 1923-1929	18	18
159a. Hanna Gift: Vase 1924-1925	18	19
169. Arnold Seligmann, Rey and Company 1916-1923	18	20
195. Japan Paper Company 1916-1926	19	1
190. Robert Vose 1911-1917	19	2
199. Early American Art 1917-1931	19	3
197. Artworks in the City of Cleveland 1915-1929	19	4
196a. Eells Family 1914-1930	19	5
186. Frank W. Bayley 1913-1918	19	6
90. Robert Vose 1918-1931	19	7
186. Frank W. Bayley 1919-1927	19	8

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192. Kevorkian Collection of Mohammedan-Persian Art, New York 1914-1931	19	9
193. Vladimir G. Simkovitch 1918-1926	19	10
212. Charles Francis Brush 1920	20	1
220. Kenyon V. Painter 1914-1931	20	2
219a. Oglebay Park 1927-1930	20	3
218. Mary Park (Mrs. Amos) McNairy 1914-1922	20	4
217. Edward A. Merritt 1914-1921	20	5
216. Myron T. Herrick 1914-1928	20	6
215. Henry R. Hatch 1914-1922	20	7
213. Henry G. Dalton 1914-1931	20	8
202. Paul L. Feiss 1914-1929	20	9
214. Independent Gallery 1914-1925	20	10
201. Cowan Pottery Studio 1928-1931	20	11

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211. Edward S. Page 1916-1917	20	12
203. Frederick Keppel Memorial 1917-1925	20	13
205. Jacob D. Cox 1914-1919	20	14
206. Crowell-Lundoff-Little Construction Company 1913-1918	20	15
207. Ehrich Galleries 1914-1928	20	16
208. Samuel B. Dean 1914-1924	20	17
210. Edmund Stevenson Burke, Jr. 1914-1923	20	18
223. W.S. Tyler 1914-1916	21	1
230. S.H. Mori 1915-1925	21	2
229. Robert Pariser 1921-1923	21	3
228. John C. Ferguson 1914-1930	21	4
227. Charles A. Platt 1914-1916	21	5
224. James Parmelee 1914-1928	21	6
221a-f. John Long Severance, Jan.-Oct. 1929	21	7

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221a-f. John Long Severance, Nov. 1929-1932	21	8
221a-f. John Long Severance 1914-1919	21	9
221a-f. John Long Severance 1928	21	10
221a-f. John Long Severance 1925-1927	21	11
221a-f. John Long Severance 1920-1924	21	12
222. Ambrose Swasey 1914-1931	21	13
232. Harold Woodbury Parsons 1923	22	1
232. Harold Woodbury Parsons 1924	22	2
232. Harold Woodbury Parsons 1922	22	3
232. Harold Woodbury Parsons 1920	22	4
231. Edgar J. Banks 1914-1930	22	5
232. Harold Woodbury Parson 1914-1919	22	6
232. Harold Woodbury Parsons 1925	22	7
232. Harold Woodbury Parsons 1921	22	8

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232. Harold Woodbury Parsons, Jan.-March 1927	23	1
232. Harold Woodbury Parsons, July-Dec. 1928	23	2
232. Harold Woodbury Parsons, April-Dec. 1927	23	3
232. Harold Woodbury Parsons, April-Dec. 1926	23	4
232. Harold Woodbury Parsons, Jan.-March 1926	23	5
232. Harold Woodbury Parsons, Jan.-June 1928	23	6
236. Western Reserve Academy 1926	24	1
240. Yamanaka, Japan 1915	24	2
240. Yamanaka, New York 1914-1916	24	3
238. Lucia (Mrs. Malcolm) McBride 1915-1931	24	4
237. M. and R. Stora 1922-1939	24	5
235. H.A. Hammond Smith 1914-1927	24	6
234. Frieda Whiton 1917	24	7
233. Italico Brass 1929-1930	24	8

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232. Harold Woodbury Parsons 1930-1932	24	9
232. Harold Woodbury Parsons 1929	24	10
235a. H.A. Hammond Smith: Restoration of Paintings 1914-1927	24	11
240. Yamanaka, Chicago 1928-1930	25	1
240. Yamanaka, New York 1917	25	2
242. George Grey Barnard 1914-1916	25	3
240. Yamanaka, Boston 1915-1929	25	4
240. Yamanaka, New York 1921-1930	25	5
240. Yamanaka, New York 1920	25	6
240. Yamanaka, New York 1918-1919	25	7
241. Society of Arts and Crafts 1914-1929	25	8
252. Western Reserve University, Treasurer 1920-1925	26	1
258. T.D. Downing Company 1924-1926	26	2
265. Lawrence Park 1920	26	3

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265. Lawrence Park 1913-1919	26	4
262. George D. Meudell 1919	26	5
265. Lawrence Park 1921-1922	26	6
261. Guerdon and Elinor Chase Holden 1915-1931	26	7
260. Elisabeth Severance Allen (Mrs. Francis) Prentiss 1915-1930	26	8
259. G. Egidi Forwarding and Shipping 1925-1927	26	9
257. Hudson Forwarding and Shipping Company 1930	26	10
256. Edwin H. Hewitt 1914-1928	26	11
255. Marie (Mrs. Albert) Sterner 1922-1929	26	12
254a. Guggenheim Fellowship 1925-1926	26	13
252. Western Reserve University, President's Room 1923-1926	26	14
252. Western Reserve University, Department of Anatomy 1921-1924	26	15
242. George Grey Barnard 1917-1937	26	16
252. Western Reserve University, School of Social Science 1925	26	17

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271. Chauncey Blair 1914-1915	27	1
268. Bachstitz Gallery 1921-1930	27	2
266. Caroline Coit 1914-1917	27	3
267. P. Jackson Higgs 1924-1928	27	4
265a. Lawrence Park: Extracts, undated	27	5
265b. Lawrence Park: Gilbert Stuart 1926	27	6
265. Lawrence Park 1923-1926	27	7
265a. Lawrence Park: Colonial Collections 1915-1929	27	8
265a. Lawrence Park: Extracts 1915-1924	27	9
283. George H. Ainslie 1913-1931	28	1
286. C.C. Zantzinger 1921-1928	28	2
284. Richard Inglis 1918-1924	28	3
281. Cleveland Chamber of Commerce, Transportation Department 1919-1921	28	4

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280. American Express 1914-1931	28	5
279. Henry Fairchild Osborne 1916-1920	28	6
275. Clement Heaton 1915-1919	28	7
274. United States Government 1913-1931	28	8
273. Francis Fleury Prentiss 1914-1930	28	9
271. Chauncey Blair 1919-1926	28	10
271. Chauncey Blair 1917	28	11
271. Chauncey Blair 1916	28	12
277. J.T. Ball 1923-1927	28	13
285. National Gallery of Ireland [R. Langton Douglas] 1923-1928	28	14
327. Painting of General Foch by E. Hodson Smart 1919-1929	29	1
308. R. Ball Dodson 1923-1925	29	2
309. Rene Gimpel 1923-1929	29	3
310. E.W. Clark: Ancient Glass 1914-1917	29	4

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313. Howard Young Galleries 1923-1928	29	5
314. Pierpont Morgan Library 1916-1931	29	6
317. Grace McKean: Washington Portrait, 1888 1917-1921	29	7
318. Myrta Jones Cannon 1914-1930	29	8
320. Charles F. Kelley 1917-1920	29	9
325. Grand Central Art Galleries 1925-1927	29	10
328. Benjamin Curtis 1913-1922	29	11
306. Louis Rorimer 1915-1925	29	12
303. John A. Gould and Son 1920	29	13
321. John Wanamaker 1918-1931	29	14
294. Gabriel Beilouny 1914-1925	29	15
305a. Carnegie Corporation Scholarship 1925-1926	29	16
288. Alfred Duane Pell 1919-1921	29	17
290. W.S. Budworth and Son 1915-1931	29	18

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291. Martin Birnbaum 1914-1917	29	19
293. S.B. Grimson 1927-1928	29	20
297. Alice (Mrs. James) Creelman 1916-1928	29	21
298. Roberta Holden (Mrs. Benjamin P.) Bole 1914-1931	29	22
299. National Museum of Wales 1923-1929	29	23
301. Victor Salvatore 1920	29	24
302. Francis Wellesley 1918	29	25
287. American Numismatic Society 1914-1931	29	26
305. Carnegie Corporation 1920-1929	29	27
292. Mary Ridgely Palmer: Painting by Charles Wilson Peale 1923	29	28
330. Museum and School of American Research, Santa Fe 1918-1930	30	1
337. Preservation of Museum Objects 1914-1931	30	2
342. Permission [to reproduce] Museum Objects 1916-1921	30	3
340. H.B. Eaton 1915-1918	30	4

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338. James W. Ellsworth 1918-1924	30	5
336. Katherine Hoyt (Mrs. Amasa) Mather 1916-1926	30	6
333. M. Parish-Watson 1918-1930	30	7
330. Cora Tilden (Mrs. David) Moore 1923	30	8
342. Permission [to reproduce] Museum Objects 1922-1925	30	9
332. Wildenstein and Company 1915-1925	30	10
347. John Clark Company 1922-1923	31	1
354. Francis H. Bigelow 1913-1930	31	2
355. C.W. Kraushaar Galleries 1916-1930	31	3
353. H. Lieber Company 1914-1922	31	4
352. Emile Bernat 1918-1919	31	5
351. C. Lewis Hind 1919-1921	31	6
347a. Shipping Instructions 1921-1930	31	7
347. R.W. Gresham 1926-1930	31	8

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346e. A.W. Fenton, Inc.: St. Sebastian 1926-1928	31	9
346a. A.W. Fenton, Inc.: MacLean Shipment 1920-1921	31	10
346. A.W. Fenton, Inc. 1924-1931	31	11
344. Charles Daniel 1924-1931	31	12
342. Permission [to reproduce] Museum Objects 1926-1929	31	13
342. Henri de Toulouse- Lautrec 1930-1931	31	14
376. Ton-Ying and Company 1916-1930	32	1
377. Frank Muhlhauser 1921-1925	32	2
378. Joseph Milner 1919-1926	32	3
379. George Durand-Ruel 1916-1930	32	4
380. Spink and Son, Inc. 1924-1930	32	5
375. Joseph De Camp 1921	32	6
368. General Electric, Nela Park 1917-1928	32	7
368. General Electric, Nela Park 1914-1916	32	8

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381. Azeez Khayat 1913-1929	32	9
358. Bulletin Articles 1916-1921	32	10
374a. Albert Davis Taylor 1921	32	11
368a-b. Lighting Committee Reports 1915-1930	32	12
357. Nathaniel Curtis 1925-1926	32	13
361. Rockefeller Foundation (formerly the Laura Spelman Rockefeller Memorial) 1924-1928	32	14
362. John D. Rockefeller, 1897-1930	32	15
365. Dodwell and Company 1924-1925	32	16
366. Frances (Mr. Chester) Bolton 1920-1931	32	17
367. Cram and Ferguson 1914-1922	32	18
370. Pitt and Scott, Inc. 1920	32	19
373. Edward and Albert Milch, Inc. 1917-1926	32	20
388. John E.D. Trask 1917-1923	33	1

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395a. Fine Arts Garden: General Correspondence 1926-1927	33	2
395a. Fine Arts Garden: General Correspondence 1921-1925	33	3
395a. Fine Arts Garden and Wade Park Improvement 1926-1928	33	4
395. Garden Club of America 1929	33	5
394. Cleveland Garden Center 1930	33	6
393. Ednor Smith (Mrs. Homer A.) Reid 1917-1929	33	7
395a. Fine Arts Garden: General Correspondence 1928	33	8
389. Century Company 1922-1923	33	9
386. Joseph Satinover Galleries 1916-1917	33	10
385a. Frank H. Tompkins 1917-1923	33	11
384. Ferargil Galleries, New York 1921-1928	33	12
383. Income Tax Evaluation 1921-1929	33	13
382. Carl W. Hamilton 1923-1927	33	14
391. Arthur and Elizabeth Stone 1917-1920	33	15

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390. Carle Semon 1915-1922	33	16
399. FitzRoy Carrington 1923	34	1
399. FitzRoy Carrington 1921-1922	34	2
398. P. and D. Colnaghi and Company 1923-1930	34	3
396. Fearon Galleries 1923-1931	34	4
395a. Fine Arts Garden: Olmsted Brothers 1925-1929	34	5
395a. Fine Arts Garden: Lundoff-Bicknell 1926-1929	34	6
395a. Fine Arts Garden: General Correspondence 1929-1931	34	7
395a. Fine Arts Garden: Chester Beach 1925-1928	34	8
400. Print Department: General Correspondence, N-O	35	9
399. FitzRoy Carrington 1924	35	10
400. Print Department: General Correspondence, M	35	11
400. Print Department: General Correspondence, L	35	12
400. Print Department: General Correspondence, J-K	35	13

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400. Print Department: General Correspondence, H	35	14
400. Print Department: General Correspondence, G	35	15
400. Print Department: General Correspondence, D-F	35	16
400. Print Department: General Correspondence, A-C	35	17
400. Print Department Lists 1920-1926	35	18
430. Oriental Department 1923-1929	36	1
418. Wilfrid M. Voynich 1919-1923	36	2
427. Alice (Mrs. David) Cochran 1919	36	3
426. Horatio G. Curtis 1917	36	4
425. Cleveland Museum of Natural History 1920-1929	36	5
423. Herter Looms, Inc. 1913-1923	36	6
421. Windsor T. White 1916-1929	36	7
420. Charles A. Walker 1918	36	8
419. Harriette (Mrs. Harry) Bingham 1918-1919	36	9

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430. Oriental Department 1930-1931	36	10
400. Print Department: General Correspondence, T-Z	36	11
416. Leslie J. Skelton 1919-1920	36	12
400. Print Department: General Correspondence, P	36	13
401. Etching Press 1923-1928	36	14
411. David Galleries, New Gallery, and Downtown Gallery 1916-1929	36	15
412. F. Sydney Eden 1927-1928	36	16
413. Kakemono Mounting 1924-1925	36	17
414a. Mary A. Warner Fund 1920-1923	36	18
415. Shreve, Crump and Low 1915-1925	36	19
400. Print Department: General Correspondence, S	36	20
443. Tokumatsu Ito 1913-1921	37	1
442. C.D. MaGrath 1914-1924	37	2
446. Princeton University 1915-1931	37	3

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445a-e. Howard Carter 1921	37	4
445a-e. Howard Carter 1920	37	5
431. Buffalo Society of Natural Sciences 1921-1930	37	6
444. Oberlin College 1913-1929	37	7
438. Arden Studios, Inc. 1915-1930	37	8
437. Ross H. Maynard 1915-1920	37	9
435. E.S. David 1916-1931	37	10
433. George Frederick Kunz 1914-1924	37	11
432. Elisa and George Reuling 1912-1919	37	12
439. City of Cleveland 1914-1929	37	13
445a-e. Howard Carter 1913-1919	37	14
481. Louise Brigham (Mrs. Henry) Chisholm 1919-1928	38	1
463a. Edward Belden Greene [mostly letters from FitzRoy Carrington] 1922-1924	38	2

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464. Cleveland News 1917-1923	38	3
466. Howard and Claire Hanna 1925-1927	38	4
467. M. O'Brien and Son 1921	38	5
469. George D. Pratt 1927-1929	38	6
471. Robert Gordon Dunthorne 1922-1928	38	7
473. Louis Thomas 1921-1923	38	8
475. Hoyt L. Warner 1922-1924	38	9
479. William MacBeth 1915-1930	38	10
482. Oliver Dennett Grover 1918	38	11
476. Montague Press and Yale University Press 1912-1929	38	12
463. Edward Belden Greene 1916-1931	38	13
477. Thurber Art Galleries 1918-1919	38	14
462. George W. Chisholm 1921-1922	38	15
478. William P. Palmer 1915-1924	38	16

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448. Chicago Society of Etchers 1923-1930	38	17
450. George Leland Hunter 1913-1919	38	18
451. Josephine (Mrs. Henry) Everett 1922-1929	38	19
447. Spanish Art Galleries 1914-1919	38	20
451a. Dorothy Everett Memorial Collection 1918-1931	38	21
460. Owen, Crowell, and Laurenson Company 1915-1929	38	22
449. John N. Luff 1918-1920	38	23
461. Ralph Kent Buckland and William K. Amsden 1913-1923	38	24
452. Alexander Scott 1922-1927	38	25
458. American Academy in Rome 1922-1929	38	26
457. Charles T. Brooks 1920-1930	38	27
455. Consuls 1915-1930	38	28
453. Elisabeth C.T. Miller 1917-1922	38	29
486. Tiffany Studios 1913-1920	39	1

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495. Jay C. Morse 1919	39	2
499. Sangiorgio Gallery 1915-1918	39	3
498. Florence Ogden 1919-1922	39	4
497. Augustus Frank 1921-1929	39	5
496. French and Company 1922-1931	39	6
496. French and Company 1917-1921	39	7
496. French and Company 1915-1916	39	8
499. Sangiorgio Gallery 1919-1929	39	9
494. Day and Myer-Murray and Young 1921-1930	39	10
492. Devoe and Raynolds Company 1917-1921	39	11
491. Ercole Canessa 1916-1925	39	12
490. Henry Golden Dearth 1917-1924	39	13
487. Ralph Van Deman Magoffin 1917-1920	39	14
485. Roger Williams Press 1916-1918	39	15

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484. Katharine Hough (Mrs. Albert R.) Warner 1917-1922	39	16
488. William B. White 1918-1925	39	17
500. Miscellaneous, A-C	40	1
500. Miscellaneous, D-F	40	2
500. Miscellaneous, G	40	3
500. Miscellaneous, Ho-Hy	40	4
500. Robert Hull Fleming Museum, Burlington 1931	40	5
500. American Art and Archaeological Expedition to Persia 1929-1930	40	6
500. Frances (Mrs. John) Sherwin 1927-1928	40	7
499a. Sangiorgio Gallery: Della Robbia Tondo 1924-1927	40	8
500. Emily G. Gibson 1913-1916	40	9
500. Miscellaneous, H-Hi	40	10
500. Miscellaneous, Mas-Mi	41	1
500. Miscellaneous, Mo	41	2

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500. Miscellaneous, M-Mar	41	3
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500. Miscellaneous, L	41	4
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500. Miscellaneous, K	41	5
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500. Miscellaneous, I-J	41	6
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500. Miscellaneous, P-Q	42	1
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500. Miscellaneous, R	42	2
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500. Miscellaneous, S-Se	42	3
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500. Miscellaneous, Sh-Sp	42	4
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500. Miscellaneous, St-Sy	42	5
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500. Miscellaneous, N-O	42	6
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500. Miscellaneous, W-We	43	1
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504. Francois M.L. Tonetti 1917-1918	43	2
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503. Dudley Tooth 1919-1927	43	3
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505. Mantle Fielding 1919-1927	43	4
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502a. Valentine Dudensing Gallery, Inc. 1917-1931	43	5
500. Miscellaneous, U-V	43	6
500. Miscellaneous, T	43	7
500. Miscellaneous, Wh-Wr	43	8
500. Miscellaneous, Z	43	9
540. Loans, A-Z	44	1
526. Nathan A. Chapman 1917-1918	44	2
527. F.M. DuMars 1913-1916	44	3
528. Arlington Art Galleries 1916-1918	44	4
529. C.B. Richard and Company 1924	44	5
532. W. Roby Purnell 1916-1921	44	6
534. John Soo Ahrn 1919-1920	44	7
537. Drexel Institute: Egyptian Antiquities	44	8
539. John Penton 1915-1926	44	9

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541. Charles Hopkinson 1924-1931	44	10
542. Catharine C. Fries 1925	44	11
544. State of Ohio Liability Insurance 1916	44	12
506. Dikran Kelekian 1915-1920	44	13
525. Albert A. Ellis 1915-1920	44	14
538. Robert de Rustafjaell 1914-1920	44	15
513a. Homer, Martin, and Inness Paintings 1923-1924	44	16
524. Charles Ricketts 1917-1923	44	17
509. Greta Antis 1918-1919	44	18
511. Friedrich Perzynski 1912-1929	44	19
513. Frank Rehn 1924-1930	44	20
508. Mrs. Charles W. Lord 1916-1917	44	21
514. Alice Clarke 1917	44	22
515. J. Templeman Coolidge 1912-1930	44	23

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516. Freeman Thorpe 1918	44	24
517. Frederic Wade Hitchings 1917-1921	44	25
518. de Hauke and Company 1926-1930	44	26
519. Patricia A. Irwin 1919-1922	44	27
522. T.D. Wadelton 1915-1916	44	28
523. Willard Clapp 1916-1929	44	29
512. Thomas Cole Painting 1915-1916	44	30
579. Cleveland Electric Illuminating Company 1929	45	1
572. John Huntington Hord 1915-1930	45	2
573. Charles Theodore Carruth 1915-1920	45	3
575. George H. Story 1915-1917	45	4
576. Charles and Mabel Wason 1915-1924	45	5
577. Tokyo Imperial Museum 1918-1921	45	6
580. James Foster 1917-1920	45	7

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581. Edward Whittemore 1919-1930	45	8
583a. Estate of Peter M. Hitchcock 1921-1929	45	9
585. Mary B. Ely 1918-1923	45	10
587. Watteau Painting 1924	45	11
571. Frederic S. Porter 1920-1931	45	12
589. L.A. McCreary 1915-1917	45	13
564. William Higbee 1918-1928	45	14
588. Josef Stransky 1916-1920	45	15
550. Organizations: American Association for Adult Education 1927-1928	45	16
545. Charles Daniel Gallery 1924	45	17
567. Water Colors by Charles D. Weldon 1916-1917	45	18
550. Organizations 1924-1928	45	19
569. C.W. Cranmer 1922-1926	45	20
550. Organizations: Society of Medalists 1930-1932	45	21

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552. Martha S. Baker 1915-1916	45	22
559. Lester Barlow 1925-1927	45	23
560. Estate of Bertha Beckwith 1919-1925	45	24
561. Bessie Wellman (Mrs. A.D.) Hatfield 1919-1920	45	25
563. Reeves Strickland 1915-1916	45	26
565. Jared Sparks Moore 1915-1926	45	27
568. Outlook Company 1915-1917	45	28
546. Frederick Garrison Hall 1923-1926	45	29
600. Objects Offered: H. Nelson Goodman 1927	46	1
609. Paul Manship 1920-1921	46	2
607. Arthur Loomis Harmon: Holden Gallery 1915-1924	46	3
605. Gorham Company 1915-1928	46	4
604. Babcock Art Galleries 1918-1928	46	5
603. Ichiro E. Hori 1918-1921	46	6

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610a. Loie Fuller 1917	46	7
600. Objects Offered: Edouard Jonas 1924-1925	46	8
591. Hugo Bialla 1917-1922	46	9
600. Objects Offered: Balzac Galleries 1927-1931	46	10
590. Frances D. Whittemore 1921-1929	46	11
594. H. Burlingham 1915-1922	46	12
595. Albert Rosenthal 1916-1927	46	13
596. R. de V. Cowdery 1920-1921	46	14
597. Archibald M. Willard: Birth of a Flag 1919-1925	46	15
598. Frank Duveneck 1919-1930	46	16
600. Objects Offered 1926-1929	46	17
602. Takuma Kuroda 1915-1928	46	18
613. Gardner Teall 1919-1926	47	1
617. Xander Warshawsky 1922-1923	47	2

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621. DeMotte Company 1929-1931	47	3
621. DeMotte Company 1915-1928	47	4
620. Lenihan Insurance 1915-1926	47	5
619. Jay W. Butler 1920-1925	47	6
618. Edward H. Wardwell 1922-1926	47	7
615. Abbott Thayer 1918	47	8
611. Francis E. Drury 1915-1928	47	9
610a. Loie Fuller 1921-1934	47	10
610a. Loie Fuller 1920	47	11
610a. Loie Fuller 1919	47	12
616. Henry Reinhardt and Son Galleries 1920-1930	47	13
610a. Loie Fuller 1918	47	14
638. Durlacher Brothers 1926-1928	48	1
632. Young's Art Galleries 1916-1930	48	2

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634. Jan Kleykamp Galleries 1926-1927	48	3
638. Durlacher Brothers 1929-1931	48	4
635. Frederick Keppel 1916-1929	48	5
638. Durlacher Brothers 1920-1925	48	6
631. E. Hodgkins 1916-1918	48	7
625. E. Weyhe 1921-1931	48	8
637. H.C. Hornblower 1915	48	9
622. Newcomb Macklin 1919	48	10
629. Knoedler and Company 1925-1931	48	11
629. Knoedler and Company 1916-1924	48	12
628. Albert Roullier Art Galleries 1920-1929	48	13
626. Kennedy and Company 1916-1928	48	14
624. Edgar H. Wells 1922-1923	48	15
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Arrangement: Alphabetically

Scope and Contents note

This section pertains mostly to Frederick Allen Whiting's work on behalf of other cultural and educational institutions, specifically his efforts to promote adult education and the University Circle area as a cultural center. It also contains a small amount of records that, for an unknown reason, were not included in the numerical file even though they, too, document his responsibilities as director of the museum. In addition to correspondence, this section includes meeting minutes, reports, and financial statements. It is arranged alphabetically by folder title and thereafter chronologically.

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Biographical Materials

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Carnegie Corporation: Cleveland Conference for Educational Cooperation 1924-1932

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Biographical Materials 1913-1930 0.3 Cubic feet [1 box]

Box Folder

Arrangement note

Arrangement: Alphabetically

Scope and Contents note

This series provides background information about Whiting and his life before and after his association with The Cleveland Museum of Art. It includes articles, notes, census records, and correspondence about the Whiting family as well as some autobiographical materials. It also contains information about relevant documents housed in other archives, including inventories and photocopies of original records from the Archives of American Art (in folders 1 and 3, respectively) pertaining to Whiting's work for the American Federation of Arts and the Louisiana Purchase Exposition of 1904, held in St. Louis.

Box Folder

III. Biographical Materials about Frederick Allen Whiting

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III. Biographical Materials about Frederick Allen Whiting

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III. Biographical Materials about Frederick Allen Whiting

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Caroline Ransom Williams notes on the CMA Egyptian Collection

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Caroline Ransom Williams notes on the CMA Egyptian Collection 0.1 Cubic feet [1 box]		Box 64
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Arrangement note

Arrangement: Original order

Scope and Contents note

This small box includes handwritten notes by Caroline Ransom Williams describing the Cleveland Museum of Art Egyptian Collection.

Financial Records 1915-1975 (Bulk, 1915-1930) 1.0 Cubic feet [3 boxes]**Arrangement note**

Arrangement: Alphabetically

Scope and Contents note

This series includes early museum financial records such as check registers, cash books, check stubs, payroll books, and savings account passbooks.

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Financial Records

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Index to Numbered Correspondence 1913-1930 1.6 Cubic feet [9 3 x 5" card boxes]**Arrangement note**

Arrangement: Alphabetically

Scope and Contents note

This index is indispensable for locating letters from persons and institutions who were not assigned an individual file number. It consists of 3" x5" cards arranged alphabetically, mostly by proper names, although some subject terms are included. Each card provides the file number(s) in which the organization or individual appears, either as a correspondent or subject of correspondence. Addresses,

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telephone numbers, and other personal information (e.g., death dates, names of spouses) are also frequently listed on the cards.

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